

A COMMEMORATION OF THE
ACHIEVEMENTS OF ERNESTINE
ANDERSON

HON. JIM McDERMOTT

OF WASHINGTON

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 10, 2002

Mr. McDERMOTT. Mr. Speaker, jazz often has been called the only musical art form to originate in the United States. Beginning in the late 1800s, the music grew from a combination of influences, including black American music, African rhythms, American band traditions and instruments, and European harmonies and forms. Much of the world's best jazz is still being written and performed right here in the United States.

One of the key elements of jazz is improvisation—the ability to create new music spontaneously. This skill is the distinguishing characteristic of the genuine jazz musician. Improvisation also raises the bar for soloists. They must not only be performers and reproducers of others' ideas but true composers as well. This is what gives jazz “fresh” excitement at each and every performance.

Jazz soloists are exceptional, undeniably unique individuals. I am fortunate to represent a district, encompassing the City of Seattle, which has produced more than a few of these. Ernestine Anderson is one such person, and on March 1st, the Rainier Club of Seattle honored Ernestine Anderson by bestowing upon her the title of Laureate.

“A voice like Honey at Dusk” . . . that's the way legendary music producer Quincy Jones described her . . . and, he ought to know! Jones began his career in Seattle right around the same time Ms. Anderson launched hers. Anderson, Jones and Ray Charles were all part of the vibrant Seattle music scene in the 1940s and 50s.

Born in Houston, Texas, Ernestine Anderson grew up listening to and singing blues and gospel music. When she was 12, she entered a talent contest and so impressed bandleader Russell Jacquet that he hired her to sing with his band. Relocating to Seattle with her family when she was 16, she soon discovered Jackson Street, the hub of Seattle's jazz scene, and started singing with the bands there. At 18, Ms. Anderson left Seattle to tour with the Johnny Otis band and, a few years later, joined Lionel Hampton's band. She settled in New York City in the mid-50s and recorded with saxophonist Gigi Gryce—bringing her greater acclaim in the jazz world.

She recorded her first solo album, “Hot Cargo,” in 1958 for Mercury Records, and that same year was featured at the very first Monterey Jazz Festival—now the oldest continuous annual jazz festival in the world. It goes without saying they have invited her back numerous times, including the 40th anniversary celebration four years ago. One year later, Ernestine Anderson was named Best New Vocal Star by DownBeat critics, and was featured in *TIME Magazine*.

Musical tastes change, however, and individual singers or groups and the type of music they perform periodically go out of style. There was no exception for American jazz artists during the early mayhem of the Beatles, Rolling Stones and other rock groups who spearheaded the “British Invasion” of the mid-60s. To make a living many, including Ernestine

Anderson, migrated to Europe, where jazz appreciation was still strong and growing. After a few years, however, she returned to Seattle and went into semi-retirement—performing only occasionally in local clubs.

Ernestine was special. The people of Seattle and the Pacific Northwest had recognized that early on. It was only a matter of time before other jazz enthusiasts around the country realized that again. One who did, bass guitarist Ray Brown, was instrumental in bringing Ernestine to the attention of Concord Records. He resuscitated her career, gave her backing, and produced her first albums for the label.

From that second beginning, Ernestine has gone on to greater heights, including more than 30 albums, four of which have received Grammy nominations. She has performed at all of the major jazz festivals in North America, Europe, Japan and Australia. She was one of 75 women chosen by Pulitzer Prize winning photographer Brian Lanker for the book, *I Dream a World: Portraits of Black Women Who Changed America*, a work which put her in the company of Rosa Parks, Leontyne Price, Barbara Jordan and Toni Morrison.

In October of last year, Ernestine Anderson was named one of Seattle's most influential citizens. She has been featured in an exhibit at the Experience Music Project along with Ray Charles and Quincy Jones as part of the history of jazz in Seattle. She also was named one of Seattle's most generous philanthropists by Seattle Magazine for her donation of time and talent to numerous charities including Rise 'n' Shine, the Detlef Schrempf Foundation, the Alliance for Education, the Garfield High School Jazz Band, and many other youth organizations.

An avid sports fan, she frequently has sung the national anthem at major sports events across the country. Her annual appearances at Dimitriou's Jazz Alley during the week between Christmas and New Year's are eagerly anticipated, and New Year's Eve with Ernestine consistently ranks as one of Seattle's premiere events of the year.

The Rainier Club has made a wise choice in naming Ernestine Anderson, Laureate. She is undoubtedly one of the best ambassadors of and for the arts in the Pacific Northwest. I congratulate her on a long and distinguished career, and wish her nothing but success for many years to come.

A POEM BY ROBERT GRAVELINE

HON. JOHN B. LARSON

OF CONNECTICUT

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 10, 2002

Mr. LARSON of Connecticut. Mr. Speaker, I rise to submit this poem written by Robert Graveline, a constituent of mine from Rocky Hill, Connecticut.

September Eleven Two Thousand One
September Eleven The Date, The Year, Two
Thousand One.
Early That Tuesday Morning, World Towers
Came Undone.
Peace And Pride Were Shattered, By A Fa-
natic Few,
Thousands Died In Terror; They Did Not
Have A Clue.
Emergency Workers Hurried, To This Place
Of Death, Where

Men And Women Both—Would Draw Their
Final Breath.

Buildings Dropped To Ground Zero, Next,
The Pentagon,
Earlier Signs Of Terror Missed; We Could
Not See Beyond.

Revere All Who Died; Include Flight Ninety-
Three,
Expecting To Lose Their Life, They Fought
On Valiantly.

Life Goes On As It Should, We Will Certainly
Overcome.

Embracing God Our Father; Let Us Pray,
That His Will, Be Done,

Valor's Flag Unfurled Once More, By New
York City's Finest,

Every Life At Risk That Day; Some Died Be-
stowing Their Best.

Nature Renews Our Spirit; We'll Mourn And
We Will Repair,

The Dead We Will Never Forget, They Know
We Deeply Care.

Wrecked And Torn Apart, Skyscrapers And
Human Beings,

Once Burned Twice Remembered, Vigilance
Now, By All Means.

Thanks Be To God, Our Father, May He
Bless The U.S. of A.;

Heal Our Minds And Bodies; Protect Our Re-
maining Days.

O 'America The Beautiful—May You Forever
Stand,

Until The End Of Time; Deal With All Life's
Demands.

Still; With All That Has Happened: Death,
Destruction; Harm,

Ashes, Fire; Total Loss, New York Has Not
Bought The Farm.

Now We Are On The Mend, Badly Bent, We
Did Not Fold;

Declared War On Terror, No More, Do We
Have To Be Told.

Out Of All This Comes A Will, A Bonding
With Each Other;

Not To Be Caught Unaware, To Love Our Sis-
ters And Brothers.

Ever Thankful To Be Alive, Yet, Life Is Not
As Before.

Some Of Our Loved Ones Are Missing, Death
Came; Knocked At Their Door.

HONORING PETER KELLY

HON. JOSEPH CROWLEY

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Wednesday, April 10, 2002

Mr. CROWLEY. Mr. Speaker, I rise today to recognize Peter Kelly, a proud veteran, a tireless civic leader, and above all, a loving family man. The Powhatan and Pocohontas Democratic Club of Queens will pay tribute to Mr. Kelly this coming Saturday, April 13th for his contributions to the organization and the entire community.

A native New Yorker, Mr. Kelly was born in Manhattan, the middle child and only son of Peter and Catherine Kelly. At age four his family moved to the Bronx where he attended Our Lady of Refuge Grammar School and Evander Childs High School.

Upon graduation, he went to work for the Daily News as a copy boy. He loved the outdoors and horses, which soon led him to work for trainer James Fitzsimmons as an exercise jockey. While he dreamed of life as a professional jockey, weight and world events prevented him from realizing his vision.

Mr. Kelly enlisted in the Air Force in 1950 during the Korean War. He was sent to Radio